

The University of Texas Publication

No. 4336

September 22, 1943

ART APPRECIATION STUDIES

By

WALDINE HUNTER

Bureau of Public School Service
Division of Extension



PUBLISHED BY
THE UNIVERSITY OF TEXAS
AUSTIN

Publications of The University of Texas

PUBLICATIONS COMMITTEE

E. J. MATHEWS	R. H. GRIFFITH
C. F. ARROWOOD	A. SCHAFER
D. CONEY	C. D. LEAKE
A. C. WRIGHT	

General Publications

R. H. GRIFFITH	H. R. HENZE
LOUISE BAREKMAN	A. SCHAFER
FREDERIC DUNCALF	E. G. SMITH
FREDERICK EBY	M. J. THOMPSON

Administrative Publications

E. J. MATHEWS	B. McLAURIN
C. F. ARROWOOD	C. D. SIMMONS
ROGER J. WILLIAMS	

The University publishes bulletins four times a month, so numbered that the first two digits of the number show the year of issue and the last two the position in the yearly series. (For example, No. 4301 is the first publication of the year 1943.) These bulletins comprise the official publications of the University, publications on humanistic and scientific subjects, and bulletins issued from time to time by various divisions of the University. The following bureaus and divisions distribute publications issued by them; communications concerning publications in these fields should be addressed to The University of Texas, Austin, Texas, care of the bureau or division issuing the publication: Bureau of Business Research, Bureau of Economic Geology, Bureau of Engineering Research, Bureau of Industrial Chemistry, Bureau of Public School Service, and Division of Extension. Communications concerning all other publications of the University should be addressed to University Publications, The University of Texas.

Additional copies of this publication may be procured from the
Bureau of Public School Service, The University of Texas,
Austin, Texas,

at

15 cents per copy;

in lots of 10 or more, 10 cents per copy.

THE UNIVERSITY OF TEXAS PRESS



The University of Texas Publication

No. 4336: September 22, 1943

ART APPRECIATION STUDIES

By

WALDINE HUNTER

**Bureau of Public School Service
Division of Extension**



**PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH AND ENTERED AS
SECOND-CLASS MATTER AT THE POST OFFICE AT AUSTIN, TEXAS,
UNDER THE ACT OF AUGUST 24, 1912**

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

Mirabeau B. Lamar

COPYRIGHT, 1944
BY
THE BOARD OF REGENTS
OF
THE UNIVERSITY OF TEXAS

CONTENTS

Foreword	4
Suggestions to Teachers—	
A. True Appreciation	5
B. Use of the Packets	6
List of the Packets	9
Brief Sketches of the Artists and Their Pictures	12
Brief Sketches of the Sculptors and Their Work	54
Bibliography	57
Index to the Artists	59
Index to the Sculptors	60
Index to the Pictures	61
Index to the Sculpture	62

STATE
DEPARTMENT OF EDUCATION
L. A. WOODS, STATE SUPERINTENDENT
AUSTIN, 11, TEXAS

November 16, 1943

To the Public School Teachers of Texas:

I have examined the Suggestions to Teachers for the teaching of "art" and "art appreciation" in this bulletin. I am very pleased to recommend the intensive use of this material to all elementary teachers in the state. The suggestions for "teaching art" is very worthwhile, and I believe that if use is made of these suggestions the children in our public schools will have a much better understanding and appreciation of the artists and of art.

I especially appreciate the suggestions in the bulletin of the "studies" as they have been divided into grade levels. Through the years music and art has been divided too much by grades and for this reason there has been a great deal of overlapping in the age groups. I think the teachers will find it to advantage to have the two divisions instead of a number of divisions.

Dr. Bedichek and his staff members deserve a great deal of credit for having done such an excellent piece of work in their offer to give service to the public schools.

Sincerely yours,


Edgar Ellen Wilson

State Director of Elementary Education

EEW.w

SUGGESTIONS TO THE TEACHERS

True Appreciation

The term "art appreciation" is no longer thought of as picture study, for "art" may be found in many fields, and children should learn to appreciate the beauty that is in everyday life. The art of household equipment, the art of modern industry, and the art of galleries and museums will be appreciated by them only to the extent that they touch upon their past and present experiences, for "appreciation" means "understanding" and understanding is born of experience.

Children are apt to have little in common with an artist of several centuries ago so we cannot expect them to be particularly interested in a study of his life. However, they will enjoy looking for the various devices he has used to bring our attention to the center of interest if this has been their problem in the picture making lesson. It is not intended that all factual material shall be omitted, but it should be used as a means of bringing interest or better understanding to the art lesson rather than from the standpoint of historical importance.

Art appreciation should be closely interwoven with the art lesson. It cannot be "taught" by formal study, but it may be developed through contact with fine examples of art expression. Expression and appreciation go hand in hand, and children soon realize that one is not complete without the other. Pictures, which are chosen for their art quality and are related to the interests and understanding of the group, will provide a stimulating atmosphere and gradually develop a feeling for fine color, form, and space relationships.

Children are interested in pictures from an early age, and they find a particular delight in those things which are familiar to them. This applies not only to the subject matter, but also to those principles of color and composition upon which the picture was built. It is impossible to

say at what age art principles should be taught. However, children are usually interested in how things are made, and they may be easily led to see that the completed picture is not a happy accident. For example, the principle of color balance would become more real to second grade children after studying "Child with Cherries" by Russell in which the red of the cherries has been repeated several times to bring unity to the composition.

Not only should they discover the value of rhythm and balance, of harmony and unity, of repetition and movement in a composition, but they should understand those feelings and ideas of joy and sorrow, of warmth and cold, and of peace and conflict which the artist has sought to portray. For true appreciation, we must look beyond the picture and must understand the purpose that was back of its creation. Pictures are judged too often from the standpoint of beauty and reality. However, the children should be led to see that the art of a picture may be considered quite apart from the subject.

Art appreciation, when viewed from this angle, places great responsibility on the teacher, for she may no longer dictate facts to be learned and quickly forgotten, but must help the children to see with understanding those things which enrich their lives and help in the building of a better world.

Use of the Packets

The prints which are offered as reference material to the art teachers of the state cover a wide range of subject matter and represent the principal art movements of the last six hundred years. They have been grouped according to subject matter into packets of from three to five pictures each. Most teachers should be familiar with their titles and have little difficulty in finding the group that will assist them in teaching the principles at hand.

The packets have been arranged as to grade levels, but this should not in any way restrict the use of the pictures. In many instances it was particularly difficult to make a

graded classification and the prime consideration should be how they may be used to meet the individual need most effectively.

Pictures should be presented "for the children's enjoyment, for their growth in appreciation of art quality, and for their development in understanding of art as a means of expression." With this in mind, the teacher should take care not to select pictures that are beyond the children's interest and capacity for understanding.

Young children are interested in other children, their pets, and those things associated with their home life. They love bright colors and clear and definite shapes. From familiar subjects, their curiosity will lead them into new fields.

Portraits hold little interest for the young children, but with the development of imagination the pictures that have story interest, such as "Sir Galahad" and "The Boyhood of Raleigh," are important. At about this time they become sensitive to proportion and enjoy action figures. An interest in form, color, and arrangement will soon be developed, and the different styles of painting will be questioned.

The teacher should place great importance upon the manner of displaying the picture. It should have a suitable mounting and should be placed so that the children may examine it carefully whenever they desire to do so. The mounting on many of the pictures has been trimmed for convenience in mailing, and the teacher should provide herself with a "frame" of eight ply cardboard that allows at least a four or five inch margin about the picture. The picture may be temporarily placed in this frame and removed when it is returned. In presenting the material for study and appreciation, the teacher should avoid the use of technical terms. Leading questions that are thought provoking and create art interest should be asked. One question will suggest another. Such questions are: What is the most important thing in the picture? How has the artist made this seem important? Where has he used his strongest color? How has he employed rhythm? Balance? Do you like the picture as a design?

Such a procedure should also include the use of the artist's name. Other factual information concerning the picture may be given, but it is not necessary. Any product that has art value is worthy of study for its own sake. Only very brief sketches of the artists and their work have been included in the Bulletin. In some instances the historical sketch of the artist has been omitted entirely, because emphasis has been placed upon a comparison of the pictures as to their composition and style.

With this material to draw upon, the art teacher should have little difficulty in "setting the stage" for a more worthwhile art lesson that will stimulate interest and provide experiences which will contribute to the growth and development of the group.

WALDINE HUNTER,
Elementary Art Teacher
Austin Public Schools

LIST OF THE PACKETS

Grades One through Four

1. Packet No. One:
Dolci—"Madonna of the Veil"
Perugino—"Frankfort Madonna"
Raphael—"Madonna della Tenda"
2. Packet No. Two:
Greuze—"The Dead Bird"
Mancini—"Neopolitan Boy"
Russell—"Child with Cherries"
3. Packet No. Three:
Cassatt—"Young Mother Sewing"
Daumier—"The Washerwoman"
MacEwen—"With Grandmother"
Shulz—"Mother and Child"
4. Packet No. Four:
Carriere—"Home Work"
Jones—"Chums"
Shannon—"Fairy Tales"
5. Packet No. Five:
Brooks—"Turkey Drive"
Claus—"Herd in the Sunlight"
Frieze—"Polar Bears"
Kemp-Welch—"Behind the Plow"
6. Packet No. Six:
Melchers—"Pipers of Balmoral"
Sorolla—"Return of the Fishermen," "Two Sisters"
Zorn—"On the Stairs"
Zubiaurre—"Spanish Beggars"
7. Packet No. Seven:
Homer—"Moonlight, Woods Island Light"
Liljefors—"Northern Sunrise"
Turner—"On the French Coast"
Young-Hunter—"Sir John Hawkin's Ship, Minion"
8. Packet No. Eight:
Millais—"Boyhood of Raleigh"
Schreyer—"Arabs on the March"
Watts—"Sir Galahad"
9. Packet No. Nine:
Hofmann—"Boy Christ in the Temple"
Rubens—"Resurrection of Lazarus"
Veronese—"Feast of Levi"

10. Packet No. Ten:
Curry—"Elephants"
Degas—"Two Dancers"
Seurat—"Near the River Seine"
11. Packet No. Eleven:
Crunelle—"Sakakawea (The Bird Woman)"
Della-Robbia—"Bambino"
Moretti—"The Panther"
Saint Gaudens—"Lincoln"

Grades Five through Eight

12. Packet No. Twelve:
Lippi—"Madonna Adoring the Child"
Moretto—"Virgin and Child"
Raphael—"Madonna of the Chair"
13. Packet No. Thirteen:
Kisselowa—"Russian Peasant Women"
Thoma—"Dancing in a Ring"
Uprka—"Going to Church"
14. Packet No. Fourteen:
Cezanne—"Still Life," "The Blue Vase"
Matisse—"Flowers"
Redon—"Flowers"
Van Gogh—"Sunflowers"
15. Packet No. Fifteen:
Artz—"Orphanage of Katwyk"
DeHooch—"Woman Reading"
DeWitte—"Woman at Harpsichord"
Meyer—"Kindergarten"
Vermeer—"Lady with Lute"
16. Packet No. Sixteen:
Constable—"Bridge on the Stour," "Valley Farm"
Troyon—"Going to Market"
17. Packet No. Seventeen:
Manet—"The Boat"
Monet—"Church at Vernon"
Pissarro—"Red Roofs"
Renoir—"Paris Boulevards"
18. Packet No. Eighteen:
Gauguin—"Farmyard Scene," "Tahiti"
Grabar—"Russian Winter"
Van Gogh—"Going to Work," "The Bridge"
19. Packet No. Nineteen:
Cezanne—"Village Road"
Derain—"Landscape"
Rousseau—"On the River"

20. Packet No. Twenty:
 - Angelico—"Madonna and Angels"
 - Francia—"Madonna of the Rose Garden"
 - Giotto—"Saint Francis and the Birds"
21. Packet No. Twenty One:
 - Moroni—"The Tailor"
 - Sargent—"James Whitcomb Riley"
 - Van Gogh—"Self Portrait"
22. Packet No. Twenty Two:
 - Durer—"Hans Imhoff"
 - Rembrandt—"Man in Golden Helmet," "Polish Nobleman"
23. Packet No. Twenty Three:
 - Forsythe—"The Old Market Woman"
 - Leibl—"Women in Church"
 - Terborch—"The Letter"
24. Packet No. Twenty Four:
 - Brueghel—"Summer (Harvesters)"
 - LHermitte—"Haymakers," "The Wheelwright"
25. Packet No. Twenty Five:
 - French—"The Reading Blacksmith"
 - Mestrovic—"The Immortal Indian"
 - Verrocchio—"Bartolommeo Colleoni"
 - "Victory of Samothrace"

BRIEF SKETCHES OF THE ARTISTS AND THEIR PICTURES

ANGELICO

(an jel' e ko)

Italian

1387–1455

This religious artist brought a celestial quality to his paintings of angels. No one has ever adorned them with such beautiful robes and such costly ornaments.

He had a feeling for fine design and, like other great artists of this period, he placed emphasis on line.

Madonna and the Angels

Fra Angelico's painting reveals a greater depth of form than that expressed by Giotto. This denotes the approach of realism. However, we do not look upon his figures as real people but as symbols of a religious idea.

The picture is built upon a circular formation. Find how many times this is repeated in the composition. It is pleasing in its simplicity, yet we are made conscious of the minute finish of detail.

ARTZ

(art' z)

Dutch

1837–1890

Constant Artz was born in The Hague in 1837. He studied at the Academy of Amsterdam and also with Courbet in Paris. However, this seems to have had little influence on him, for he developed his own style of painting.

Like the "Little Dutchmen" of two centuries before, he enjoyed painting the shining interiors and the quaint people of his native land.

Orphanage at Katwyk

Artz has painted every detail of the clock, tiles, bowls and plates with utmost exactness. However, the strong light from the open window falls on the faces of the workers and brings our attention there.

How do you think this painting compares with the work of DeHooch and Vermeer? Do you see many differences in the rooms and the style of painting?

BROOKS

Turkey Drive

This picture should prove helpful in teaching perspective as well as other art principles.

BRUEGHEL

(bru' gl)

Flemish

1525-1569

Like many of our artists, Pieter Brueghel was interested in painting the men and women and scenes about him.

He was a great artist and he planned his pictures with great care. Many of his paintings of crowds of people may be thought of as elaborate patterns in black and white with accents of color. Each figure was carefully placed as a part of the pattern.

Summer (Harvesters)

This is one of a series of twelve landscapes depicting the Months, that Brueghel had planned. However, he completed only five of them.

They were all built on this same general plan. Do you see how well he carries the eye far back into the distance? He has accomplished this through the use of a series of recessive planes.

CARRIERE

(car rea err')

French

1849-1907

Unlike many of the artists of his day, Carriere did not dwell upon the outward play of light, nor did he concern himself with color, but found the depths of shadows the most satisfying means of expressing his moods.

He concentrated on character in his portraits, which were frequently of the members of his own family. His figures almost seem to move and breathe. He was ever the poet and often a dramatic one.

Home Work

How pleasing the faces stand out against the dark background. The light spaces seem to lead the eye from place to place in such a manner as to hold the composition together.

CASSATT

(cass sat')

American

1845-1926

Mary Cassatt is known for her fine pictures of children and their mothers. She spent most of her life abroad, and her work was influenced by Degas and the French Impressionists. Her pictures show individuality, pleasing color, and an interesting line technique.

"Young Mother Sewing"

The sweetness and tenderness of Cassatt's pictures makes them attractive to children, but they should be enjoyed for their fine color and composition as well.

Compare this picture with the others of this group. Do you think that Cassatt and Daumier painted from the same point of view?

CEZANNE

(sa zan')

French**1839-1906**

This French artist is known as the "father of modern painting." He lived near Paris and spent much of his time studying the pictures in the Louvre. He also studied in Holland and in Belgium.

Still-life was Cezanne's chief interest. However, his landscapes are also well known. There is great freedom of expression in all of his work and he did not hesitate to sacrifice naturalness for the sake of composition. Line and pattern were of first importance to him.

It was his purpose to add a new quality, a feeling of form, to the work of the Impressionists.

Still Life, Fruit

Cezanne found great satisfaction in painting fruit and other inanimate objects, for in this field he felt free of all restrictions and could employ his own scheme of color and form with a greater degree of success.

He saw his objects as a series of planes. The nearest was painted with the lightest, brightest colors, and from there he proceeded from one plane to another until he had arrived at those farthest away which were painted with the shadow colors of deep blue and violet. When the objects appeared too unnatural in form, he resorted to outlines to bring out the shape.

The parts of his still-lives are set at angles to lead the eye back into space.

The Blue Vase

This is one of Cezanne's well known compositions. In it we may find all of those characteristics that have already been discussed.

Unlike Redon's arrangement, we are aware that these objects have been carefully placed to bring harmony to

the whole. Do you see how they have been fitted into space to show distance?

Village Road

If you will examine this landscape, you will find that although the subject is entirely different, it resembles the still-life paintings of Cezanne in many ways.

His color and technique are easily recognized and again the parts of the composition are set at angles to lead the eye back into the distance.

CLAUS

Belgian

1849—

Claus was a very poor boy and worked hard for his art education. His first success came to his portraits of children. However, in 1883 he completely changed his style of painting and developed a more vivid art of intense color closely associated with the moods of nature.

Herd in the Sunlight

No doubt this picture was painted near the artist's old home. It's charm seems to reflect his intimacy with nature and his joy in interpreting the sparkle and brilliance of the sunlight.

What a fine pattern the sunlight makes. The bright patches are placed in such a way that they seem to hold the picture together.

CONSTABLE

(kun' sta b'l)

English

1777—1837

Constable was born in east Bergholt, Suffolk, England. His father was a miller, and he grew up to love the beautiful scenery about his home. We can see this love of nature in all of his pictures which portray the quiet peace of the

countryside. He is sometimes called "the father of landscape painting" as he was the first artist to paint directly from nature.

Constable lived not far from Gainsborough's home. This artist had also wanted to paint landscapes, but the people would pay him only to paint their portraits. If you will compare Constable's pictures with the backgrounds of Gainsborough's, you will find that they are very much alike.

Constable obtained natural effects in his pictures by painting them in the colors that he saw. He also used his paint in thick masses to obtain the desired effect rather than blending his colors. This was the same principle that was used later by the Impressionists.

Valley Farm

We should appreciate not only the beauty of this English scene, but also the fine lines of the composition. He always seemed to "frame" his pictures with trees and other objects and then bring our eye to the center of interest through the use of light colors. Just as DeHooch carries us through the open doorway in his interiors, Constable gives us a glimpse of the distant landscape through the "doorway" between the trees.

Note how the line formed by the boat and cows points directly to the small group near the house.

Do you see how he has shown distance in his picture? Compare the size of the trees and people in the foreground with those in the background.

Bridge on the Stour

If you will look at a picture by Ruisdael or Hobbema, you will see that their clouds are very similar to the ones in Constable's pictures. They add interest to the picture and give it balance.

Can you tell how the artist has made use of the principles of "repetition" and "opposition" in this fine composition?

CURRY

American

Contemporary

Elephants

The natural appeal of this picture seems to make further comment unnecessary. It is built upon a very simple form of order which owes its unity to gradation of line. It should prove most helpful in the teaching of the principles of composition.

DAUMIER

(dough me e')

French

1808-1879

Daumier was born in Marsielles, but came to Paris in early childhood. His parents were very poor, and it was necessary for him to provide for himself. From the time that he was seven years old, he was determined to be an artist and he spent every spare moment in the Louvre studying the pictures. He was also fond of modeling in clay.

His first real success came with his lithographs, but he was not satisfied to continue with this medium. He struggled many years to master the technique of oil painting.

The Washerwoman

Daumier's models were the working people of Paris. He was bound to them by the common bonds of loneliness and poverty. It was his purpose to tell of the dreariness of their lives, and to this end he picked out certain characteristics and exaggerated them as he saw fit.

His figures reflect his knowledge of modeling. They are simply rendered and express great solidity and bulk.

His deep, dull colors are in harmony with his subjects and the background of old buildings seems a proper setting for these figures.

DEGAS

(dug' ah)

French

1834-1917

Degas scorned the other Impressionists, but he was truly a part of this movement. He sought to give us a glimpse of his models in unusual poses. The figures were frequently distorted to some extent, but the fine modeling and the distribution of light and color in the composition makes us forget this.

Two Dancers

This picture is a fine example of Degas' work. How well he has interpreted this fleeting moment.

The rhythm and beauty of this composition makes it an excellent picture for the classroom. It will prove useful in teaching many of the art principles.

DE HOOCH

(dā hōk')

Dutch

1629-1677

Since more than a century elapsed after the death of DeHooch before he was recognized as one of the most interesting painters of Holland, little is known of his life.

He was one of a group of painters of every-day life who came to be known as "The Little Dutchmen." Their pictures were small enough to be used to decorate their modest homes, and each had a jewel-like quality because of its rich color and sunlight. He was fond of painting open doorways through which interesting landscape, architecture, or people could be seen. The figures in his pictures appear to be only a part of the furnishings of the room.

Woman Reading

This is a good example of the artist's ability to develop an interesting composition from a commonplace subject.

The dominant color in this picture, as in many of De-Hooch's paintings, is red. This color is repeated several times and seems to hold the composition together.

He was one of the early masters of sunlight, painting it streaming in through an open window with marvelous warmth and beauty. As in all of his pictures, the perspective is perfect.

DERAIN*

(du rân')

French

1880—

Derain is a representative of the Post-Impressionist movement. Their aims may be defined as "simplification of drawing, rhythmical design, disregard of light and shade for the purpose of modeling, and the greatest possible vibrancy of color." There is a freshness about Derain's work that is restful and serene.

DE WITTE

(du vit' tu)

Dutch

1607-1692

DeWitte's early paintings were of still life, but like the other artists of Holland of this period, he found his greatest success in the painting of interiors and buildings.

His fine sense of light and shade is said to reveal the influence of Rembrandt, whom he greatly admired.

His figures are well drawn and his arrangements are most pleasing.

Woman at Harpsichord

How interesting it is to pass from room to room through the open doorways. The brilliant pattern of sunlight on the floor seems more attractive than the woman at the harpsichord. The red of the draperies is well balanced, but it is rather unusual to find such a bright color at the edge of the picture space.

*"Landscape."—The design quality of this landscape is most interesting. The repetition of line holds the two masses of the composition together. The color is rather flat and we feel that it has been used as a means rather than an end in the composition.

DOLCI

(dol' che)

Italian

1616–1686

Dolci was a pious man, and his paintings are an expression of his love for prettiness and the gentler moods. His work was restricted by the narrow ideals of the day and lacked the greatness that we may find in the paintings of some of the other Italian artists.

His ability as a draughtsman is shown in his work.

Madonna of the Veil

In this picture the artist has portrayed the tenderness and beauty of mother love, which is an outstanding characteristic of his work.

How do you think this picture compares with the one by Raphael?

DURER

(du rur')

German

1471–1528

It has been said that Durer was the greatest of the German artists, and "characterized the German spirit by a combination of the wild and rugged with the homely and tender." It was his purpose to make everything plain to our eyes and understanding.

He was even better known for his engravings and wood cuts than for his paintings.

He excelled in delineating textures in both his paintings and in the lines of his engravings.

Hans Imhoff

In this portrait we find that naturalness and dignity which are characteristic of Durer's direct, forceful work. It also reveals his skill in painting texture.

In spite of his love for the appearance of things, he has painted every object in the picture, not merely for its own

sake, but that it may enhance the main part of the composition.

Note his use of light and dark. How does his work compare with that of Rembrandt? Do you feel that they have the same motive for painting their subjects?

FORSYTHE

American

Contemporary

Old Market Woman

Compare the work of this American artist who studied in Munich with the painting of Leibl. What similarities and what differences do you find? They are both splendid character studies, but it seems that they may have been painted from a different point of view.

Forsythe is an outstanding artist and has received many awards.

FRANCIA

(fran' chah)

Italian

1450-1517

Francia went to work with a goldsmith when he was quite young. He was an apt pupil, and in a short time he became a skilled worker. He won great fame for his beautiful medallions.

However, through association with a group of successful painters, he became interested in this medium, and after he was thirty years old he took up oil painting. His work was influenced by that of Perugino, and we see not only a similarity in color, but we feel that they both painted from a reverent motive.

Madonna of the Rose Garden

There is a poetic quality to this picture that is most appealing. The beauty and grace that he has brought to his canvas is closely related to his skill as a goldsmith. If you will compare this picture with one by Perugino, you will find the same soft, beautiful coloring in both pictures.

FRIEZE**Polar Bears**

This is a most excellent picture for the study of line. Note how the principles of "repetition" and "opposition" have been expressed. How has the artist secured balance in this composition?

GAUGUIN

(gō' gu in)

French

1848-1903

Gauguin was a restless, discontented person and found little happiness in his native land. In 1892 he turned his back on civilization and sailed for the South Seas. It was here that he found his greatest inspiration. The quiet mysticism of the natives and the rich, tropical scenery were of great interest to him.

His work was influenced by the decorative quality of primitive art. Unlike Cezanne, he did not strive for depth of form, but created a flat composition in stimulating color.

Farmyard Scene

The artist has brought his most brilliant color to the hay stack, the center of interest. It stands in pleasing contrast to the rich background.

One enjoys the great freedom that the artist has used in painting this simple scene. Though it tends to be quiet and restful, the rhythm that is produced by the relationship of both line and color is most pronounced.

Tahiti

This picture is typical of the greater part of Gauguin's work. His crude, primitive drawing is in harmony with the subject.

You may be surprised to find the sand painted so pink. This warm color makes a fine contrast with the cool blue

of the waves. He was never afraid to leave reality for the sake of creating a more pleasing pattern or color combination.

GIOTTO

(jot' to)

Italian

1267-1337

The work of Giotto is important because he was the first artist to return to the beauty and reality of nature. For many years the Church had demanded that the artists employ a conventional form of painting that was in direct contrast to the pagan ideal of beauty. This completely restricted the creative ability of the artists. Giotto is said to have influenced the work of artists for the next three hundred years.

Although there is little perspective shown in the picture, he did attempt to break away from the traditional type of painting and give some form to his figures. This was accomplished through the use of light and shade, though the contrast is not great.

Saint Francis Preaching to the Birds

This is one of the artist's best known fresco paintings, and, like all of his pictures, it is very light in color. A fresco is painted directly on freshly spread plaster and must be completed before the plaster dries.

The background is very flat, but the artist has brought some depth of form through the use of a few expressive lines and a minimum of light and shade. Every line in the composition has a definite purpose and has been carefully placed to bring our attention to the center of interest.

GRABAR

Russian

1871-

Igor Grabar is one of the best known modern artists of Russia. For many years Russia was very backward in the field of art, but her artists began to realize the beauty

of color, light, and atmosphere toward the end of the nineteenth century.

Grabar studied in the art schools of Russia for a time, but he felt the need of further study and traveled to all of the famous schools of Europe.

Russian Winter

Most of Grabar's pictures are of the peasant people and of the snow. He does not always make his snow white, but gives it the tint of the surrounding colors.

Note how the artist has divided his picture space. He has prevented the wide stretch of snow at the bottom from being uninteresting by adding a delicate tracery of blue shadows. They point to the woman, the center of interest.

The long strides of the woman lead the eye to the left side of the picture. However, the second road, coming down as it does, returns the eye to the center of the picture.

The brightest colors are on the center of interest, and there is a fine balance of light and dark.

GREUZE

(gröhz)

French

1725-1805

Greuze worked very hard to become an artist and was rewarded by having one of his pictures exhibited at the Academy.

His pictures are painted in the mode of the eighteenth-century artists, but seem to lack some of the finish that we find in the work of Watteau, Chardin, and others.

The Dead Bird

In spite of the sentimentality of Greuze's paintings, they may be enjoyed for their beauty of color and charm of outline.

Though it is said that he never produced a masterpiece, he was among the first to bring the serene sweetness of domestic life into the realm of art.

HOFMANN

German

1824-1911

Hofmann is known as an historical painter, and his many pictures based on the life of Christ are well known. It is said that he sought his models on the streets of Dresden for all save the character of Jesus. This figure was painted from the artist's imagination.

Boy Christ in the Temple

Because of our familiarity with the story, we are apt to think more of the subject matter than of the picture.

Our attention is quickly taken to the center of interest because of the strong color contrast and also because the eyes of the other figures lead us to this important figure. Every line and every color has been placed to bring our attention to the figure of Christ. Do you see how the full light falls on the central face, then upon the book, then up to the face of the Rabbi, and on from face to face until it has completed the circle and is returned to the center of interest?

His colors are well balanced, and he has made a significant contrast between the rich robes of the Pharisee and the simple tunic of the Christ Child.

HOMER

American

1836-1910

We should be proud of this great artist, for he is one of the few early Americans who stayed at home and developed his own style of painting. Many of our artists went abroad to study and were influenced by the various schools of Europe.

Homer loved the sea and built a little cabin on the coast of Maine where he spent all of his time studying and painting the life that he saw about him.

Moonlight, Woods Island Light

All of Homer's marine pictures are strong and masterful in composition. Water is a difficult subject to paint, but he has been successful in making it look "wet."

The lights and shadows make a most interesting pattern in the picture and direct our eye to the center of interest.

JONES

American

1857-1932

Chums

The story interest in this picture is likely to lead away from the art lesson. It is well for the children to enjoy the atmosphere of the picture, but it should be considered primarily for its art value.

KEMP-WELCH

English

Contemporary

Recognition was quickly given to the work of Lucy Kemp-Welch. She established her own studio in Bushy, England when she was nineteen years of age. Most of her training was self-acquired, for, like Rosa Bonheur, she always carried her sketch book and made careful drawings of animals in action on every occasion. She enjoyed painting horses more than any other animal.

She gives a pleasing interpretation to her subjects and there is a decorative quality to her work.

Behind the Plow

The coloring of this picture is very beautiful. Note the pleasing contrast of the deep, warm colors of the foreground with the blue of the sky and water. Do you see how she has repeated her colors to secure balance?

The opposition of line that is created by the horizon, the seagulls and the plow, with the backs of the horses and the furrows make an interesting composition.

KISSELOWA

(kis a lo' wa)

Russian

Contemporary

Like Millet, the French artist, Kisselowa has a keen appreciation for the rugged beauty to be found in everyday life.

Russian Peasant Women

The artist has not only created a pleasing composition by the fine arrangement of the figures, but he has also shown his skill as a portrait painter. How well he has painted the expression on each face. These character studies show his delight in portraying different personalities.

We have no difficulty in selecting the figure that is intended to be the center of interest. She stands near the center of the picture space and her coloring is more vivid than the others. Note how the curved line of the woman's back carries our eye to the center of interest.

He has secured a feeling of distance through the diminishing of size, the greying of color, and a change of technique. The dull red and green seems to make the figures on the right recede. They are painted less distinctly, also.

His ease of style and freedom from detail are well suited to the subject.

LEIBL

(lie' bl)

German

1844-1900

Leibl came to manhood at the time that Manet was proclaiming his principles of Impressionism. With the purpose of basing his art upon realism, Leibl started for Paris to study, but he never became a part of the great movement of the day. His paintings touch upon realism, it is true, but he painted in a hard, flat manner which is characteristic of German art.

Women in Church

This is Leibl's masterpiece and it reveals his strength and power as an artist.

The strong contrasts attract our attention and hold our eye on the center of interest. The young woman's face is clear and beautiful against the dark background, and is in pleasant contrast to the wrinkled old women. Note the contrast of the heavy carved wood of the pew with the bare kneeling board.

He has balanced the light and dark values well.

LHERMITTE

(ler mitt')

French

1844-1925

Like many other artists, LHermitte sought to interpret the love and beauty that is to be found in the simple home life of the humble peasant folk. He has given his laborers a quiet dignity, and at the same time has preserved the reality of the scene.

Although he has employed the broken-color touch in his pastoral scenes, his work is in contrast to the painting of the leaders of Impressionism.

Haymakers

The Wheelwright

It will be interesting to compare these pictures with the work of Millet. Both artists seem to have had the same inspiration for their work. What similarities and differences do you find?

The contrast between the work of LHermitte and Brueghel is much greater. How do you account for this? How do they compare from the standpoint of design?

LILJEFORS

(lea' ly' ay fors)

Swedish

1860—

Northern Sunrise

How do you think this picture compares with the one by Turner? Although the sunlight in both have a similar quality, there seems to be more brilliance in Liljefors's painting. This is due perhaps to the use of a strong complementary color scheme. His painting is lacking in that atmospheric quality that is typical of Turner's work.

LIPPI

(lip' pea)

Italian

1457—1504

Fra Filippo Lippi delighted in beauty, in life, and in action for their own sake, and was the first artist to introduce a human element in his religious pictures. In his madonnas' faces, he has blended an earthly beauty with heavenly purity.

He was a master of color and light and shade, and his drapery was particularly graceful.

Madonna Adoring the Child

Perhaps you are as interested in the background of this picture as you are in the center of interest. Fra Filippo wanted us to think of the relation between the Virgin and Child as being the same as that between any other mother and her babe. He painted his love of life onto his canvases and they lack the stiff formality that we are accustomed to seeing.

His subtle color combinations are particularly pleasing.

MANCINI

(mahn tshee' knee)

Italian

1852-1930

Mancini's early pictures were of fruit and flowers, but later he won recognition for his portraits. He knew the suffering of poverty and ill health, but he also experienced the joy of recognition for his work.

In many ways his work differs from that of the other Impressionists, yet the influence of the movement is found in his painting. His chief concern was also color.

Neopolitan Boy

How well the artist has portrayed the mood of this boy.

The dark colors are in contrast to the work of the prominent Impressionists of the day, but there is a similarity of style.

MANET

(ma ne')

French

1832-1883

Manet was a leader of the Impressionist movement. He was an artist of vision and desired to paint life as he saw it.

The first concern of the Impressionists was "light." It was their purpose to interpret their fleeting impressions of an object which is affected by the ever changing lights and shades. In order for them to accomplish this, it was necessary to develop a technique that would permit rapid work.

Manet thought of his pictures as a design and suggested form in large, simple masses.

The Boat

This picture is most interesting from the standpoint of color and design. Review the design principles that you have studied and then examine this picture.

Manet is more of a realist than his contemporary, Monet. There is a sturdy, substantial quality to his work, and he expresses a sharper line.

MATISSE

(ma tēs')

French

1869—

Many new types of painting were developed by the artists of France during the nineteenth century as a reaction against the unreality of the French Academy. Of those who were associated with the Post-Impressionist movement, Matisse made a notable contribution.

The charm of his work lies in its simplicity. It is said that it was his wish to "recapture the freshness of vision that is characteristic of extreme youth." He used nature only for the purpose of helping him to think of interesting forms, but he did not copy these forms. He worked from his imagination, and his paintings are different from those of any other artist.

His work is characterized by bright, pleasing color and pattern—like decoration.

Flowers

The freshness and simplicity of this flower arrangement is characteristic of the artist's work.

We are somewhat surprised to find that a part of the background consists of a flower panel. Ordinarily it would be very unwise to use this combination, but Matisse has handled the arrangement so skillfully that the "painted flowers" do not detract from the real ones.

What do you find in this picture that is similar to the arrangement by Van Gogh?

MACEWEN

American

1860—

Walter MacEwen was born in Chicago, but he studied and painted in Europe where he won several prizes.

His pictures of homelife are well known, and he reveals a sympathetic understanding of these simple, peasant people.

With Grandma

This picture is a well known example of MacEwen's work. He has brought the two figures together in such a way that we do not look upon them separately.

Compare this picture with Daumier's. You will notice that they seem to express two distinct purposes, although the compositions are very similar. There is not as much strength and modeling in this picture.

MELCHERS

(mel' kers)

American

1860-1932

Gari Melchers was born in Detroit, Michigan, the son of a German sculptor. He studied art for a time in his home city and then continued his schooling in Germany and France. Today the foremost museums of the world contain his pictures. One of his best known murals decorates a wall of the Library of Congress in Washington, D. C.

Pipers of Balmoral

Melchers enjoyed painting pictures of peasant life. They are bright and cheerful, yet they possess a certain degree of refinement.

The background suggests the countryside of Scotland. How does this picture compare with the one by Uprika?

MEYER

Kindergarten

Study this picture with those of Artz and DeHooch.

MILLAIS

English

1829-1896

Sir John Everett Millais was one of the most popular artists of the Victorian era. Most of his pictures are based upon some historical event.

Boyhood of Raleigh

The story interest of this picture will attract the children's attention. It is a nice composition and the color is most pleasing. The out-stretched arm of the storyteller directs our attention to the edge of the picture, however, the deep line at the horizon brings our eye back to the two boys. Note the fine balance of complementary colors. The blue of the sky and water balances the orange of the sand in the foreground. The red of the sailor's costume is balanced by the green of Raleigh's suit and the grass.

MONET

(mo na')

French

1840-1926

Monet is another of the prominent Impressionists. Unlike Manet, however, he did not paint in large masses of color, but interpreted the fleeting moods of nature with little dabs of paint. The technique was used by many other artists, including Seurat, Pissarro, Hassam, and others, but it has come to be associated with Monet.

His aim was to render the appearance of all objects as seen in the out-of-door light. His developments in the theory of color and shadow are the result of his own keen observation and also of scientific experiments.

You will not enjoy a picture by Monet if you look at it too closely, but if you see it from a distance, the color will merge into a harmonious effect.

Church at Vernon

The quiet, subdued atmosphere of this picture is one of its most pleasing qualities.

Our attention is brought to the church by the light color of the surrounding buildings. Although the spire of the church is very near the center of the picture, it does not divide the picture space in half.

MORETTO

(moh rett' toe)

Italian

1498-1555

Alessandro Bonvicino is the artist's real name, but he came to be known by his nickname, Moretto.

He was of a devout temperament, and his religious paintings reveal a tense devotional spirit. The churches of Brescia are filled with his magnificent paintings.

His arrangements reveal a natural feeling for fine composition and his silvery colors are in marked contrast to the golden tones that were favored by the great masters.

Virgin and Child

One has only to see a picture by Moretto to appreciate his ability as a draughtsman. Note how beautifully the hands are formed. They serve to bring our attention to the babe.

He was skilled in painting textures, and the interpretation of rich fabrics adds to the beauty of this magnificent group. His compositions were carefully planned. Do you see how beautifully the curving line of the Virgin's shoulders is repeated by the arch? This treatment makes us think of Raphael's "Madonna of the Chair."

MORONI

(moh roe' knee)

Italian

1525-1578

Moroni was a pupil of Moretto, but he acquired little of his master's devoutness. His religious paintings are lacking in the greatness that comes from true inspiration. However, he came to fame as a portrait painter.

He was a painter of men rather than women, and it is said that he sought to paint only the outer man and not his character.

The Tailor

Moroni was a studious observer of popular figures. He enjoyed painting workmen at their labor, merchants, and learned men.

Will you compare this picture with the portrait of James Whitcomb Riley by Sargent? Do you think that they express the same motive? Sargent seems concerned with the character of the man whom we have learned to love through his poems, whereas, in this portrait, Moroni directs our attention to the color and style.

PERUGINO

(pay roo gee' no)

Italian

1445-1523

Perugino is one of our greatest religious painters and was one of the first artists of Italy to adopt the oil medium. This vehicle brought greater richness and beauty to color than had been known before.

Perugino made a close study of nature, and in many of his pictures he combines landscape with figure drawing. This produces a feeling of repose that cannot be attained when the picture space is crowded with figures.

Frankfort Madonna

There is an impersonal quality in this figure group that we do not find in the work of Raphael or Dolci. However, it expresses the thought or feeling that inspired the artist.

His compositions are always pleasing, and there is a fine balance of light and dark.

PISSARRO

(pea ssarrow')

French

1830-1903

It has been said that our modern painting was built upon Pissarro's discovery of the "nature of light and the quality of shadow." It was Pissarro who brought Manet out of his studio to study the effect of light upon objects. "He always placed his easel out-of-doors and selected a section of nature for his picture."

He used only the spectrum colors, placing them next to each other or crossing them, without previous blending, to secure the desired effects.

Red Roofs

This picture is typical of Pissarro's work. He has tried to interpret the play of light on the houses through the interlacing branches.

The repetition of line creates a pleasing rhythm in this quiet scene.

We feel that the artist used great care in the selection of each color, in order that he might interpret the scene exactly as he saw it.

RAPHAEL

(rä' fa el)

Italian

1483-1520

Raphael was born in Urbino, a little city-state up in the Apennines. It is said that the artists from this country seem to have taken some of its peacefulness into their souls for their pictures express tranquility and repose.

In 1500 Raphael became assistant in the workshop of Perugino. It was here that he learned to work with much detail and to use transparent, golden colors. His experiences in Florence, however, brought richer coloring to his work.

His best work was done in Rome, where he developed the powerful style that we know so well. He worked under

Pope Julius II and Pope Leo X, and his commissions were so numerous that much of his work had to be done by assistants.

Madonna Della Tenda

Do you see how beautifully Raphael has grouped his figures? It makes a fine composition. Perhaps you are more familiar with some of his other pictures, but all of his Madonnas are so similar that we may easily recognize the work of this great artist.

It is said that a small picture of Raphael as a baby in his mother's arms, painted by Raphael's father, furnished the inspiration for his paintings.

Compare this picture with the one by Perugino, his master. Do you think their work is similar?

Madonna of the Chair

This beautiful composition is one of Raphael's best known pictures. The artist has carefully placed his figures in this circular space. Notice how the Baby's arm fits His mother's arm, and how the mother and St. John lean toward the Baby. The curve of their bodies repeats the outer curve. The straight line of the chair which repeats the line of the Baby's leg is in pleasing contrast to the other curved lines of the composition.

REDON

(ra don')

French

1840-1916

Redon lived the first part of his life in a remote section of La Gironde, France. It is believed that this environment is the source of the romantic quality to be found in his art.

His work was also influenced by his association with Clavaud, a botanist, who gave Redon much encouragement.

Redon was a designer of tapestries as well as a painter, and we find that many of his paintings have a tapestry-like appearance.

Flowers

It will be interesting to compare this unusual picture of flowers with those of Cezanne, Matisse and Van Gogh as to arrangement and technique. The casual arrangement of this picture gives it much of its charm, but it appears to be a botanist's collection rather than an artist's model.

The composition has a tapestry-like appearance. The flat colors and the indistinct edges suggest embroidery rather than painting. The vase shapes have been merely suggested rather than modeled, which brings them into harmony with the rest of the picture.

REMBRANDT

(rem' brant)

Dutch

1606-1669

During the seventeenth century, the people of Holland, like many others, turned from religion to the happenings of everyday life for the subjects for their paintings. For this reason, Rembrandt's pictures bring us an accurate account of the Dutch people of that day. It was not until the last, unhappy years of his life that he turned to his Bible for inspiration.

Rembrandt studied under many famous artists, but his greatest achievement came from his study of nature and the natural effect of light and shadow on different objects. He came to be known as a "master of light and shade."

Man with Golden Helmet

This is a portrait of the artist's brother. The steel helmet and fur mantle that he wears were painted by the artist many times. The strong light that plays about the head, gives a feeling of depth to the canvas.

In his earlier paintings, the light stands out in bright patches against a dark background, but in his later pictures his shadows became deeper and more luminous. His color also changed to warmer more subtle tones.

Polish Nobleman

You will have no difficulty in recognizing this picture as the work of Rembrandt. The same light and shadow, the same thoughtful technique, the same deep, rich coloring are to be found in all of his paintings.

Compare this picture with "Man with Golden Helmet." Do you think that they were painted at the same time?

RENOIR

(re-nwar')

French

1841-1919

Renoir is known for his skillful handling of color. He applied his color with broken strokes, without mixing it, to secure the effect of broken sunlight.

From the standpoint of design, his study of line and dark and light make his painting more interesting than the work of the other Impressionists.

Paris Boulevards

The direction of line has brought the feeling of movement to this picture. It is in contrast to the feeling of quiet that is expressed in some of the pictures by the other Impressionists. We are apt to hurry from one object to another without pausing to worry over the fact that they are indistinctly painted. Isn't it reasonable that edges should be blurred and indefinite in the glare of the brilliant sunlight?

ROUSSEAU

(rooss so')

French

1844-1910

Renri Rousseau did not begin painting until late in life, and he depended upon his own feeling of how things should be expressed rather than upon fixed rules. Proportion and accuracy of drawing held no interest for him, and he developed an originality of style and a child-like quality in his painting that are most charming.

His first paintings were based upon his memories of a visit in Mexico.

Although he is listed with Van Gogh and Gauguin as a Post-Impressionist, his work was quite different.

On the River

The design quality of this picture is most outstanding. In many ways it resembles a fine textile design, and, because of its simplicity, it would harmonize well with modern architecture.

Rousseau permitted no detail to escape him and the delicate tracery of the leaves makes a pleasing pattern against the sky.

It is a cheerful picture because of its strong color contrasts.

RUBENS

(roo' benz)

Flemish

1577-1640

Rubens was born in Germany where his parents had gone from Belgium. He was a brilliant boy and was well educated.

He did not limit himself to one particular type of picture, and he is well known for both portraits and religious subjects. The most outstanding characteristic of his painting is his skillful rendering of warm flesh tones that stand in contrast to the deep, rich backgrounds.

His pictures are worthwhile studies because of their fine composition as well as their excellent portrayal of the subject at hand.

Resurrection of Lazarus

As in all of his pictures, Rubens has brought great feeling into his portrayal of this well known subject. His figures are compactly grouped and the eye is led from the figure of Christ, by means of the outstretched hand, to Lazarus. However, because of the strong contrast of the red and

white of Christ's robes, our attention is immediately returned to this magnificent figure. Our attention is also directed to the center of interest by means of the direction of the eyes and the tilt of the head of the other figures.

How do you think this picture compared with the one by Hofmann?

RUSSELL

English

1745-1806

John Russell was born in Galford, England, the son of an art dealer. He was a religious man and exerted a fine influence over the entire town. His drawings of children are unusually well executed, although they are not as widely known as the paintings of Reynolds and Gainsborough.

Russell used pastel or colored crayon more than any other artist and did much to make this medium popular.

Child with Cherries

This picture of a dainty, attractive little girl is typical of the portraits that were painted of the fashionable people of the day. It was a frivolous age, and although the pictures are pleasing to look at, they lack the true greatness of the work of the Italian artists. They are also weak in composition.

Compare the picture of this little girl with the one painted by Greuze. Can you tell that this one was painted with crayon and the other with oil? Do you think that the artist has filled the picture space well? Note how he has repeated his color to secure balance. Her lips and cheeks echo the color of the cherries.

The background has been made more interesting by blending the colors.

SARGENT

American

1856-1925

Sargent was born in Florence, Italy of American parents. The beauty and culture of this city, together with the

artist's own refined tastes, are reflected in his great paintings.

There is a strong influence of Franz Hals in his work, yet Sargent's portraits are thoroughly modern, and there is great strength and vitality expressed in the long sweeping brush strokes.

It is said that he usually received an almost instantaneous impression of his subject and that he devoted his effort to carefully interpreting this impression on the canvas. However, it seems that on a few occasions he was not thoroughly in accord with his subject, and at such times he devoted himself to technique.

James Whitcomb Riley

Our interest is likely to be with the subject rather than in the painting. It is a characteristic study. The pose is informal like the poems of this great man. There is no lack of dignity, yet emphasis has been placed upon the quiet humor and sympathetic understanding of this character.

SCHREYER

(shry' ur)

German

1828-1899

Schreyer studied in the principal art centers of Europe. He specialized in the painting of horses, Oriental scenes, and military incidents. His work is recognized for its excellent draughtsmanship, its brilliancy of color, and its strong dramatic appeal.

Arabs on the March

Schreyer was particularly successful as a painter of Arab horsemen in vigorous action. Note how he has placed the soft creamy white of one horse against the velvety darkness of the other. The brilliant colors of the garments and the trappings make a pleasing contrast with the neutral tones of the ground.

Do you see how he has turned the horse on the left so as to lead our eye back to the center of the picture?

SEURAT

(sso ra')

French

1859-1891

Seurat is not classified as an Impressionist, although he recognized the value of some of their principles. To him, painting was a science, and he sought to paint by a fixed rule. In his work you can see small circular dots of color, which is in contrast to the method used by the Impressionists. The small dots of neutral color carry the form and give the whole composition a clear-cut appearance.

Near the River Seine

How sharp the color contrasts are in this picture. It gives it a pleasing sparkle. Its simplicity is most pleasing too. Seurat believed in eliminating every unnecessary detail, yet he strived to preserve the essential characteristics. The whole scene has an architectural quality.

The artist painted those scenes that were dear to his memory: the circus, parks, bathers, and many others, placing each line and each dot of color with great care. The perspective and the fine grouping of figures is worthy of study.

SHANNON

American

1862-1923

Shannon was born in New York, but at the age of eight, he moved with his family to Canada, and thereafter to England.

He was an artist at heart and he reached his position through determined practice. He was a portrait painter of great talent, but he aimed first to be an artist and the portrayal of character was a secondary matter.

He employed a vigorous technique and was skilled in painting different materials.

Fairy Tales

We are very conscious of the story interest of this picture and we are likely to give this more attention than the lines of the composition.

The soft, greyed colors are most pleasing, and the bright, figured background only serves to emphasize their charm.

Do you see how well the artist has painted the different materials? The texture of the wood, lace and hair is very nice.

SHULZ

American

Contemporary

Mother and Child

The work of this artist may be compared favorably with that of Mary Cassatt. He, too, studied in France, and there is a noticeable influence of the Impressionists in his painting.

SOROLLA

(so ro' lyə)

Spanish

1862-1923

Sorolla is one of the best known Spanish artists of modern times. He has brought the sparkle and color of the brilliant sunshine of Valencia to his impressionistic paintings.

Like all paintings of this type, there are no rigid lines expressed, yet no other treatment could possibly interpret the freedom and spontaneity of these scenes so well.

Return of the Fishermen

Sorolla has used an angular arrangement for this carefully planned composition. If you will study the lines, you will be surprised to find how many times the eye is directed to another angle. This creates a most interesting pattern.

We usually expect the center of interest to be our lightest area, but in this picture it is our darkest. This offers a pleasing contrast to the glare on the water.

Two Sisters

In this picture the artist has painted his figures in the full sunlight. The shadows in the foreground form a pleasing pattern and balance the darker values in the upper part of the picture.

TERBORCH

(ter bor')

Dutch

1617-1681

Terborch was one of the finest of the "Little Dutchmen" group of artists. He had the advantage of good birth and education, reinforced by travel. His paintings reflect the influence of his study of the great masters, and whereas this broadened his vision, he developed his own style.

It was Van Dyck who revealed the pleasantries of the aristocracy to Terborch, and upon his return to Amsterdam he brought all of his brilliant gifts to the painting of the aristocratic class.

The Letter

As in most of his pictures, Terborch has painted his stately people in a spacious room, serene, orderly, elegant.

Like the other artists of the period, his interior scenes are flooded with light, but usually there is no outlet shown.

His outstanding characteristics are his delicacy of touch, the transparency of color, the realistic rendering of texture, and beautiful compositions.

THOMA

(toe' ma)

German

1839-1924

Thoma was the son of a miller, and his early life was spent among the peasants of the Black Forest. In 1868, however, he went to Paris to study and was the first German artist to follow the Impressionist movement.

It is said that he painted many fine pictures, following his return to Munich, reflecting the influence of Manet. However, this new style was not appreciated in Germany, and he painted over the canvases.

Dancing in a Ring

It has been said that Thoma was the most German of all the German painters, and in this picture he has brought us a glimpse of the sturdy peasant children of his native land. They are in contrast to the delicate coloring of the background.

It is a nice arrangement of figures, and he has brought attention to the group through contrast of color and technique.

TROYON

(trwa yon')

French

1810-1865

When Troyon was a small boy, he went to work in the great porcelain factory at Sevres, France. However, all of the time that he was painting patterns on the china, he was thinking of the pictures of the out-of-doors that he wanted to paint. At first he painted only at his spare moments for pleasure, but his work was praised so highly that he decided to give all of his time to it.

While he was visiting in Holland, he became so impressed with the fine cattle that he decided to become a painter of animals. Landseer, Bonheur, and Troyon are the names most frequently heard in connection with animal painting, but it is Troyon who has caught the spirit of each living creature and made them look as if they belonged exactly where they had been put.

Going to Market

The misty light of early morning expresses the mood of this picture. How peaceful and contented this group seems as they slowly move down the road to market. All is very indistinct and yet through the use of light areas, against

darker ones our attention is brought to the center of interest. Note the shadow patterns in the foreground. Why do you think they were put into the picture?

Compare the work of this landscape artist with his English contemporary, Constable. How is their work similar and how does it differ?

TURNER

English

1775-1851

Turner and Constable are perhaps the best known English landscape artists of the nineteenth century. They employed the same method of massing their paint to secure the desired effect rather than blending their colors.

There is a poetic quality to Turner's work, for he was more interested in interpreting the mood of the moment than in giving an exact portrayal of the subject.

On the French Coast

This picture is typical of Turner's work, although "The Fighting Temeraire" is perhaps better known.

His colors are brilliant and sparkling and are well balanced.

How do you think this picture compares with the one by Homer?

UPRKA

(oo' pr ca)

Czechoslovakian

1861-

Like many other artists, Uprka enjoyed painting those things that he saw about him. He was born in Moravia and knew the country people very well. Although he traveled and studied in many countries, he returned to his native land to paint the peasants at their work and play.

His pictures are filled with sparkling color and brilliant sunlight.

Going to Church in Moravia

There is little wonder that the artist enjoyed painting these peasants in their Sunday dress. They are so bright and gay. They make an interesting pattern against the green background.

He has made his pattern in the form of a triangle and the eye is led from the two figures in the foreground to the back line, and then back again by means of the bright red caps.

Uprka liked to paint his pictures at noon when the shadows were short. They form little pools of cool color which stand out in contrast to the warm sunlight all about.

VAN GOGH

(van guf')

Dutch

1853-1890

Like many other artists of this period, Van Gogh spent much time experimenting with his brush. His purpose was to achieve a decorative quality through the elimination of all detail. Vivid color, simplicity of form, and bold technique characterize his work. He painted with great speed, striving always to secure an emotional appeal.

His work was not accepted by the people of his day and at the time of his death he was very sad and discouraged.

Sunflowers

This picture is typical of Van Gogh's earlier painting. The beauty of color, solidity of form, fine pattern, and simple direct approach are characteristic of his work.

Note the fine balance of color in this picture and how the color has been accentuated through the use of dark and light.

Compare the bold brush strokes of Van Gogh with the more delicate, indistinct lines of Redon. Do these two flower arrangements mean the same thing to you?

Going to Work

The colors are so clear and sparkling, the brush strokes so strong and vigorous, and the entire composition so alive and refreshing, that we forget to look for details and realities.

Every line and every color has been carefully placed to give balance and harmony to the composition. Can you find the shadow pattern of the foreground repeated elsewhere in the picture?

The Bridge

Here again we find the same coloring and the same technique that is typical of Van Gogh's work. The simplicity of the picture is most appealing.

Can you tell why it is considered a fine composition?

Self Portrait

When an artist paints a portrait, he may employ one of several methods to portray the character of the person in the most effective manner: he may attempt to paint every detail as in a camera study; he may eliminate unnecessary detail and emphasize those qualities which are most outstanding; or he may include objects in the picture which represent the interests of the person. Van Gogh has not left us in doubt as to the identity of this person. The palette, the brushes and the bit of canvas that are shown tell us at once that it is a self portrait.

What characteristics do you think he wished to emphasize?

VERMEER

(ver mār')

Dutch

1632-1676

Little is known of the life of this great artist for he was not appreciated during his life nor for many years afterward. It is said that the names of more popular artists were affixed to his canvases in order to dispose of them.

Like his colleagues, "The Little Dutchmen," Vermeer's pictures are all small, realistic, and beautiful. He was a worshipper of light, and his color is blendid with exquisite harmony.

Lady with Lute

This picture is like all of Vermeer's work. The light through a window, the map on the wall, a bit of checked floor, and soft beautiful coloring with an accent of yellow, all are characteristic of his work.

Do you see how carefully he has balanced his large and small masses, and how he brings our eye to the center of interest?

The movement of line in this picture is very interesting. He has placed the woman in the brilliant light which strongly attracts, and every line in the picture leads to her. Follow the line of the lute, the line of the map, the shadow on the wall,—all lead directly to her where we find the touch of pure color.

VERONESE

(va roe nay' zaye)

Italian

1528–1588

Paolo Coliari was the artist's real name, but he came to be called after Verona, the town of his birth.

He was interested in life about him and sought to portray the splendor of the feasts and ceremonies that were celebrated in the palatial halls of Venice.

The Feast of Levi

You are likely to confuse this picture with "The Last Supper" by Da Vinci, but if you will compare the two I am sure that you will see a great difference. This has a more worldly aspect, and more attention has been given to ornamentation and detail.

Our print is only a section of the large mural that Veronese was commissioned to paint for a monastery. The

subject is from the Gospel of St. Mark: "—as Jesus sat at meat in the house of Levi, many publicans and sinners sat also together with Jesus—." It is said that the Church was greatly displeased with his interpretation and reprimanded him very sternly.

Veronese painted only a few large pictures. He is known for his architectural settings.

WATTS

English

1817–1904

George Frederick Watts was born and reared in London, England. He studied at the Royal Academy at an early age, but this instruction seems to have influenced his work very little, for he developed his own style of painting. It is thought that the classical influence in his pictures was acquired from his study of Greek sculpture.

Watts lived in an age of reform and it was his purpose to paint a picture that would speak a message. These pictures were painted from his vivid imagination.

Sir Galahad

See how large the artist has painted the knight and his horse. They almost fill the picture space. The strong light on them makes a pleasing contrast with the dark background. He has filled the remainder of the canvas with tangled vines and roots, and he has suggested a hill. These subordinate parts, although less important than the center of interest, are significant for they suggest the obstacles that obstructed the path of the knight.

YOUNG-HUNTER

American

1878–

John Young-Hunter was a very versatile artist as he is well known for his western pictures and his portraits, as well as this fine marine painting. In all of his painting, his color is brilliant and vibrating, and there is an atmosphere that is most suggestive.

Sir John Hawkin's Ship, Minion

Study of this picture may best be made through the comparison of the work of Young-Hunter with that of Turner.

ZORN

(tsorn)

Swedish

1860-1920

Zorn is the greatest of Swedish painters. In his more active days he painted pictures of prominent people and society leaders, but he never forgot the simple, country folk that he had known and loved as a child. In his later days he returned to these people, and through his fine, vigorous paintings, he makes a strong national appeal.

On the Stairs

Will you compare this picture with those of Sorolla, a Spanish artist of the same period. Their style is very similar.

The opposition of line creates interest and directs our eye to the center of interest.

There is little wonder that the artist enjoyed painting the gay peasant costumes. The bright red brings our eye to the center of interest. There is a fine balance of color here as well as one of lights and darks.

ZUBIAURRE

(thoo be-ah' oo ra)

Spanish

1887-

Spanish Beggars

Compare this picture with the peasant pictures of Zorn, Sorolla, and Melchers. In what ways are they similar and in what ways are they different?

BRIEF SKETCHES OF THE SCULPTORS AND THEIR WORK

CRUNELLE

American

Contemporary

Sakakawea (the Bird Woman)

We do not think of this woman as an individual, but as a symbol of the Indian race. Their great courage and fortitude have been treated with sympathetic understanding. There is a mysterious quality to the far seeing eyes that is most fascinating.

Crunelle's work is characterized by a marked delicacy and grace and a most skillful technique.

DELLA ROBBIA

Italian

1400-1482

Bambino

This is one of a group of medallions that Della Robbia made for the children's hospital in Florence, Italy. Its exquisite color and form are characteristic of his work. The enameled surface that is found on all of the work of the Robbia family was done by a secret process that was known only to them. The figure fills the circular space well, and the lines in the background break the space in an interesting pattern that attracts the eye to the center of interest.

FRENCH

American

1850-

The Reading Blacksmith

Although St. Gaudens is said to be America's most outstanding sculptor, French is more truly American. His study in France did not come early in life, and his artistic

ability was already partly formed. His wide recognition is the result of his ability to interpret his ideas in such a manner that they are understood by the masses. He has shown exceptional skill in modeling the human form.

MESTROVIC

(mez' tro vitsh)

Yugoslav

1883—

The Immortal Indian

It will be interesting to compare the work of Crunelle and Mestrovic. Although they are of a similar subject, they are very different. Mestrovic has sought to emphasize the great strength and power of these people and has revealed the primitive feeling with sympathetic understanding. His ideals were tempered by the inspiration that he received from historic tradition and folk-songs of his country.

MORETTI

(mo ret' te)

Italian

1857—

The Panther

There is great strength and movement expressed in this fine statue by Moretti. He has omitted the insignificant details in order that we might give our attention to the long curved lines that flow from one part into another. Follow the line from the tip of the nose, along the back, to the tip of the tail. A similar line is repeated in the leg from the hip line to the toe.

Moretti has chosen a base that is in harmony with the statue and has thereby secured unity.

SAINT-GAUDENS

American

1848—1915

Abraham Lincoln

Saint-Gaudens was born in Ireland of French-Irish parents, but at an early age he came to America. He

received his first art training in the shop of a cameo cutter. This experience was followed by study in France and Italy which made a profound impression on him. He received his first great success when he was thirty-three years of age. His success was due to his ability to pour life into his figures. Someone has said, "The greatness of the work is not alone in the idea that gave it birth, but its mastery lies in no small measure in its honest workmanship."

This statue of Lincoln is said to be the greatest portrait statue in the United States.

VERROCCHIO

(ver rock' yo)

Italian

1435-1488

Bartolommeo Colleoni

This is considered the greatest equestrian statue in the world. Never before had anyone attempted to paint a prancing steed. All of the strength and power and courage of the warrior has been brought out by the master artist and sculptor. Note the delicate tracery of the design on the saddle and the fine detail of the knotted mane. They make an interesting contrast with the severity of the armour.

Victory of Samothrace

This is a fine example of early Greek art. It was found on the island of Samothrace in 1863. It is thought to have been carved to commemorate a naval victory in 306 B.C., and its base, which was found in twenty-six different pieces, was the prow of a ship.

Although the sculptor is unknown, we recognize his outstanding ability to bring life to the marble. He has combined great "muscular strength with triumphant grace." There is a triumphant swing to the body, and a fine contrast has been created by the flutter of the wind-swept mantle with the close adherence of the tunic to the body.

BIBLIOGRAPHY

- American Art Annual.* The American Federation of Arts, Publisher, Washington, D. C.
- Barstow, Charles L.—*Famous Sculpture.* The Century Company, New York.
- Caffin, Charles H.—*How to Study Pictures.* The Century Company, New York.
- Carpenter, Flora L.—*Stories Pictures Tell.* (Series.) Rand McNally and Company, Chicago.
- Chandler, Anna Curtis.—*Story—Lives of Master Artists.* vols. I and II. Frederick A. Stokes Company, New York.
- Collins, Frank H.—*Picture Study.* Brown-Robertson Company, Inc., New York.
- Cravens, Thomas.—*A Treasury of Art Masterpieces.* Simon and Schuster, New York.
- Faure, Elie.—*History of Art.* Translated by Walter Pach. Garden City Publishing Company, Inc., Garden City, New York.
- Freeman, L. J.—*Italian Sculpture of the Renaissance.* The Macmillan Company, New York.
- Graves, Maitland.—*The Art of Color and Design.* McGraw Hill Book Company, Inc., New York.
- Hurll, Estelle M.—*How to Show Pictures to Children.* Houghton Mifflin Company, New York.
- Kaltenbach, G. E.—*Dictionary of Pronunciation of Artist's Names.* The Art Institute of Chicago, Publisher.
- Lester, Katherine Morris.—*Great Pictures and Their Stories.* (Series.) Mentzer Bush and Company, New York.
- Lowe, Florence.—*Art Experiences.* University of Texas Bulletin 3536. University of Texas Press, Austin, Texas.
- Macfall, Haldane.—*A History of Painting.* vols. I-VIII. Nickerson and Company, Boston, Mass.
- Masters in Art.* vol. VII. December, 1906. Bates and Guild Company, Publisher, Boston, Mass.
- Moore, Bernice Starr.—*People and Art.* Allyn and Bacon, New York.

Phillips, Florence L.—*Art Appreciation Studies*. The University of Texas Bulletin 4036. The University of Texas Press, Austin, Texas.

Phillips, Florence L.—*Favorite Pictures*. The University of Texas Bulletin 4136. The University of Texas Press, Austin, Texas.

Post, Chandler R.—*History of European and American Sculpture*. Harvard University Press, Cambridge, Mass.

Practical Drawing Correlated Art Edition. (Series.) Practical Drawing Company, Publisher, Dallas, Texas.

Reinach, S. *Apollo*. Translated by Florence Simmonds. Charles Scribner's Sons, New York.

Stafford, Cora Elder and Rucker, Pearl—*Art Appreciation Textbooks*. (Series.) Laidlaw Brothers, Chicago, Ill.

Taft, Lorado—*Modern Tendencies in Sculpture*. University of Chicago Press, Chicago, Ill.

Williams, Lida M.—*Picture Studies from Great Artists*. Hall and McCreary Company, Chicago, Ill.

Winslow, Leon Loyal—*Art in Elementary Education*. McGraw-Hill Book Company, Inc., New York.

INDEX TO ARTISTS

PAINTERS

	PAGE
Angelico	12
Artz	12
Brooks	13
Brueghel	13
Carriere	14
Cassatt	14
Cezanne	15
Claus	16
Constable	16
Curry	18
Daumier	18
Degas	19
DeHooch	19
Derain	20
DeWitte	20
Dolci	21
Durer	21
Forsythe	22
Francia	22
Frieze	23
Gauguin	23
Giotto	24
Grabar	24
Greuze	25
Hofmann	26
Homer	26
Jones	27
Kemp-Welch	27
Kisselowa	28
Leibl	28
LHermitte	29
Liljefors	30
Lippi	30
Mancini	31
Manet	31
Matisse	32
MacEwen	32
Melchers	33
Meyer	33
Millais	34
Monet	34

	PAGE
Moretto	35
Moroni	35
Perugino	36
Pissarro	37
Raphael	37
Redon	38
Rembrandt	39
Renoir	40
Rousseau	40
Rubens	41
Russell	42
Sargent	42
Schreyer	43
Seurat	44
Shannon	44
Shulz	45
Sorolla	45
Terborch	46
Thoma	46
Troyon	47
Turner	48
Uprka	48
Van Gogh	49
Vermeer	50
Veronese	51
Watts	52
Young-Hunter	52
Zorn	53
Zubiaurre	53

SCULPTORS

Crunelle	54
Della Robbia	54
French	54
Mestrovic	55
Moretti	55
Saint Gaudens	55
Verrocchio	56

INDEX TO PICTURES

	PAGE
Arabs on the March—Schreyer	43
Behind the Plow—Kemp-Welch	27
Blue Vase, The—Cezanne	15
Boat, The—Manet	31
Boy Christ in the Temple—Hofmann	26
Boyhood of Raleigh—Millais	34
Bridge, The—Van Gogh	50
Bridge on the Stour—Constable	17
Child with Cherries—Russell	42
Chums—Jones	27
Church at Vernon—Monet	34
Dancing in a Ring—Thoma	47
Dead Bird, The—Greuze	25
Elephants—Curry	18
Fairy Tales—Shannon	44
Farmyard Scene—Gauguin	23
Feast of Levi—Veronese	51
Flowers—Matisse	32
Flowers—Redon	39
Frankfort Madonna—Perugino	36
Going to Church—Uprka	49
Going to Market—Troyon	47
Going to Work—Van Gogh	50
Hans Imhoff—Durer	21
Haymakers—LHermitte	29
Herd in the Sunlight—Claus	16
Home Work—Carrieres	14
James Whitcomb Riley—Sargent	43
Kindergarten—Meyer	33
Lady with Lute—Vermeer	51
Landscape—Derain	20
Letter, The—Terborch	46
Madonna Adoring the Child—Lippi	30
Madonna and Angels—Angelico	12
Madonna della Tenda—Raphael	38
Madonna of the Chair—Raphael	38
Madonna of the Rose Garden—Francia	22
Madonna of the Veil—Dolci	21
Man in Golden Helmet—Rembrandt	39
Moonlight, Woods Island Light—Homer	27
Mother and Child—Shulz	45
Near the River Seine—Seurat	44
Neopolitan Boy—Mancini	31

	PAGE
Northern Sunrise—Liljefors	30
Old Market Woman—Forsythe	22
On the French Coast—Turner	48
On the River—Rousseau	41
On the Stairs—Zorn	53
Orphanage of Katwyk—Artz	13
Paris Boulevards—Renoir	40
Pipers of Balmoral—Melchers	33
Polar Bears—Frieze	23
Polish Nobleman—Rembrandt	40
Red Roofs—Pissarro	37
Resurrection of Lazarus—Rubens	41
Return of the Fishermen—Sorolla	45
Russian Peasant Women—Kisselowa	28
Russian Winter—Grabar	25
Saint Francis and the Birds—Giotto	24
Self Portrait—Van Gogh	50
Sir Galahad—Watts	52
Sir John Hawkin's Ship, Minion—Young-Hunter	53
Spanish Beggars—Zubiaurre	53
Still Life—Cezanne	15
Summer (Harvesters)—Brueghel	13
Sunflowers—Van Gogh	49
Tahiti—Gauguin	23
Tailor, The—Moroni	36
Turkey Drive—Brooks	13
Two Dancers—Degas	19
Two Sisters—Sorolla	46
Valley Farm—Constable	17
Village Road—Cezanne	16
Virgin and Child—Moretto	35
Washerwoman, The—Daumier	18
Wheelwright, The—LHermitte	29
With Grandmother—MacEwen	33
Woman at Harpsichord—DeWitte	20
Woman Reading—DeHooch	19
Women in Church—Leibl	29
Young Mother Sewing—Cassatt	14

INDEX TO SCULPTURE

Bambino—Della-Robbia	54
Bartolommeo Colleoni—Verrocchio	56
Immortal Indian, The—Mestrovic	55
Lincoln—Saint Gaudens	55
Panther, The—Moretti	55
Reading Blacksmith, The—French	54
Sakakawea (The Bird Woman)—Crunelle	54
Victory of Samothrace	56

